

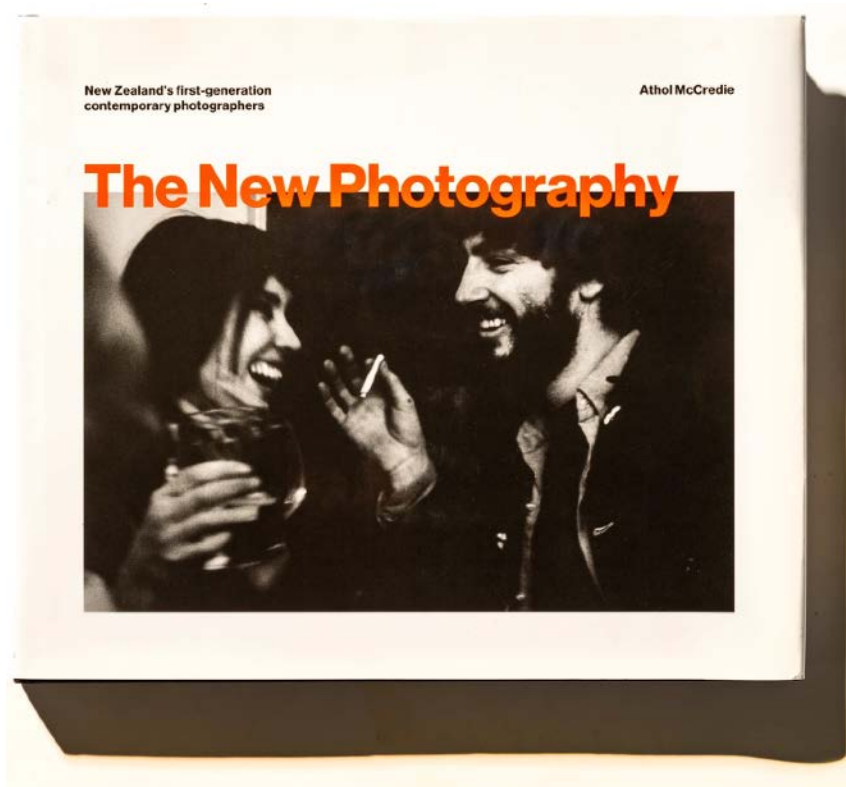
Visible ways of life : 1960s pictorial magazines



HELMUT GRITSCHER, ILLUSTRATION FOR NAN HUTTON'S COLUMN "SAYING A FEW WORDS"
WALKABOUT, SEPTEMBER 1965

The seventies decade is accepted in the international history of photography as the era in which the medium was internationally accepted into the gallery as an artform on its own terms, not merely a monochrome, though artfully toned, imitation of painting as Pictorialism had been until mid-century in Australia, when Modernism, practiced by advertising photographers like Max Dupain, prevailed.

The medium began to be taught in art and design courses, notably Melbourne's Prahran College. I am among its alumni of which many who are now approaching, or are past, seventy, are still creating pictures. They include **Robert Ashton, Andrew Chapman, Bill Henson, Rod McNicol, Peter Milne, Jim McFarlane, Glen O'Malley, Mimmo Cozzolino, Graham Howe, Greg Neville, Vicki Petherbridge, Jacqueline Mitelman, Ross Bird, Ashley Mackevicius**, to name a few, a tribute to the lecturers, **Athol Shmith, John Cato and Paul Cox** who set these 'shining lights' on careers in the medium and also those, like **Carol Jerrems**, who died young.



ATHOL MCCREDIE (2019) THE NEW PHOTOGRAPHY : NEW ZEALAND'S FIRST GENERATION CONTEMPORARY PHOTOGRAPHERS

It has taken researchers like Athol McCredie in New Zealand in his 2019 publication *The New Photography*, and Daniel Palmer and Martyn Jolly here in Australia, in their *Installation View* of 2021, to reevaluate this perception of a spontaneous 1970s flowering and to demonstrate that the genesis of 'straight photography as art' happened in the 1960s.

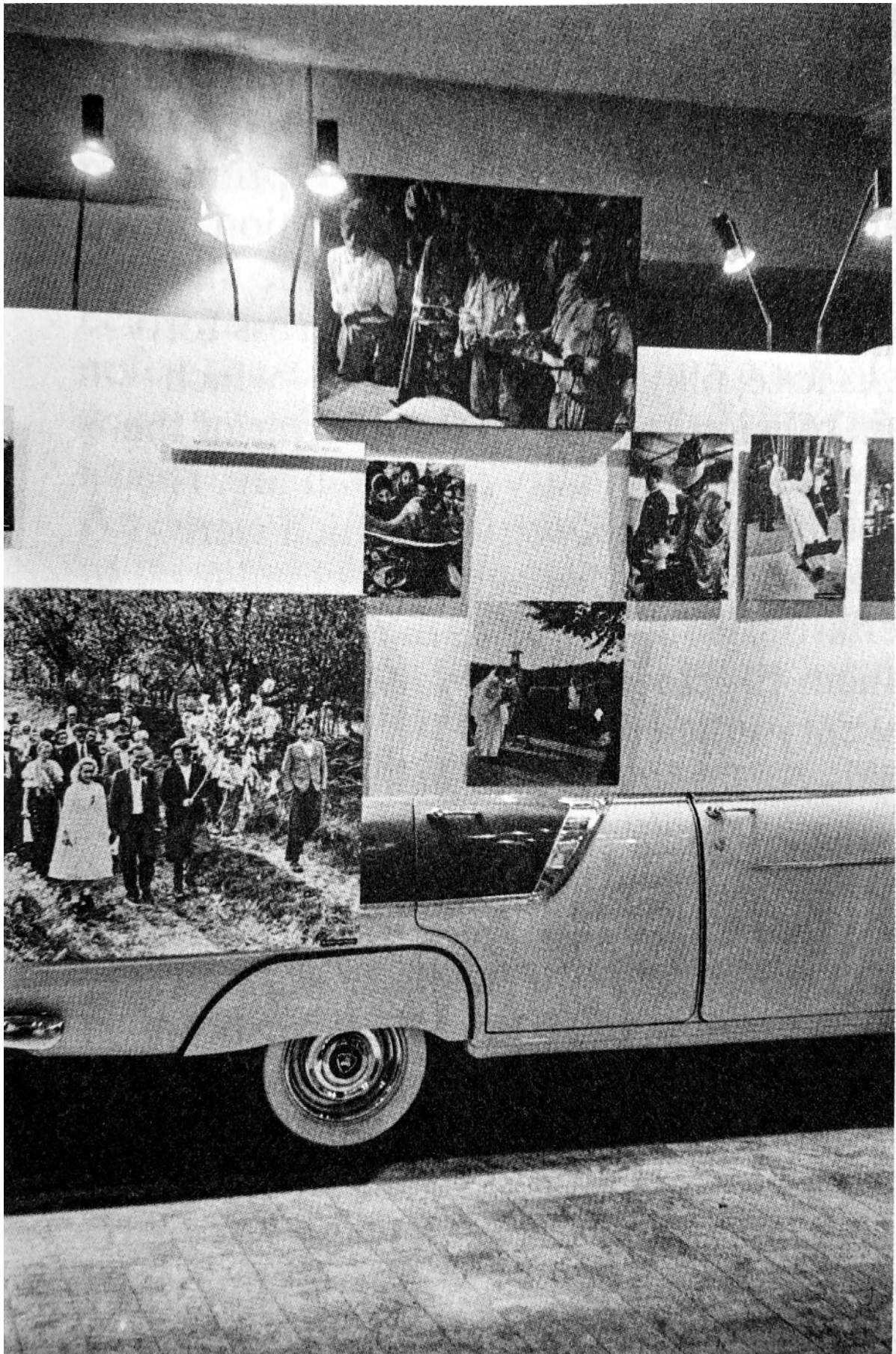
A formative stimulus dates even earlier, from 1955, in *The Family of Man* which exhibited in Australia during 1959; in Melbourne, at Preston Motors Show Room, from February 23; in Sydney, at David Jones Department Store, from April 6; in Brisbane, in John Hicks Showrooms, over May 18–June 13; finishing in Adelaide's Myer Emporium, June 29–July 31, 1959. Such

were the spaces required to

show 503 photographs from 68 countries chosen by **Edward Steichen**, the director of MoMA's Department of Photography.

By their own account, seeing the exhibition was influential on Australians **Graham McCarter, Robert McFarlane** and **John Williams**; and on Prahran lecturers **John Cato** and **Paul Cox**; also on New Zealanders **Ans Westra** and **Marti Friedlander** who saw only the catalogue as New Zealand was among the very few landforms not visited by the exhibition which was seen by 9 million visitors worldwide.

The Family of Man is also cited as a significant influence on Melbourne's Group M (founded in 1955) seen at Photonet in the 2010 retrospective gathered from the archives of **Albert Brown**, who wrote to photographic historian **Helmut Gernsheim**: "You seem to entirely agree with me that documentation is the most important function of photography today."



WAYNE MILLER (FEBRUARY 1959) *THE FAMILY OF MAN* INSTALLED AT PRESTON MOTORS SHOWROOM ON RUSSELL STREET, MELBOURNE

We stand on the other side of a postmodern Foucaultian critique which discredited the documentary 'realist' image as a univocal colonising surveillance. In fact in this revisitation of the 1960s I propose that we can discern distinct strands of realism, which thread more intensely hued, through magazine photography.

That photojournalism is itself currently under existential threat we hear from its practitioners themselves and of multiple causes and antagonists. That, I hope to put into relief against an earlier peril encountered by our medium during the 1960s—and here it is in this family portrait:



JAMES MCCARDLE (C.1965) MCCARDLE FAMILY WATCHES TELEVISION

An experiment here (that's me on the left) with the self-timer and a long exposure on tungsten-balanced High Speed Ektachrome (ISO 160) in the Nikon S3 rangefinder my father (on the right) generously allowed me to use, to the bemusement of my mother (centre) shows us sitting, passively engaging the enemy; our new television that father installed in our lounge room after my pestering and that of my younger sister and brother (not in the picture). His insistence that we wait for colour TV before buying one was futile.

LITERARY SECTION

SCREEN REVIEW —

RICH FARE AT FESTIVAL

This year's Melbourne Film Festival, to open on May 31, promises to be the most interesting and successful yet for at least two reasons. The first of these is that it will be held at the University of Melbourne. The second is the decision to run it over a period of three weeks.

By Brian McCardle.

THERE IS GOOD REASON to congratulate the festival organisers on finding at least a suitable atmosphere that will allow cinema enthusiasts to indulge their passion under good conditions. The two previous festivals, at Olinde and the Exhibition Building, required their patrons to endure very primitive accommodation and the risk of contracting venereal indigestion by seeing too many films in too short a time.

There is bound to be controversy about the film's treatment of its subject. The makers claim they have adhered to the historical facts of Luther's life, but these same facts have been in such dispute since the 16th century that the two sides of the question have never been settled. The general Roman Catholic reaction has been a magnificent fling—about a heretic. It will be interesting to see the reactions of festival audiences.

Some critics have said the film is in essence, not communion, but in essence, not communion. It deals only with the religious is-

THE AGE, SATURDAY, APRIL 24, 1954

Martin Luther (played by Niall MacGinnis) stands on the church steps at Wittenberg after nailing up the famous 95 Articles, which were

BRIAN MCCARDLE 'RICH FARE AT FESTIVAL', THE AGE, MELBOURNE, APRIL 24, 1954

As you see, I'm presenting a personal story here as much as filling in a neglected history.

My father was Brian De Largie McArdle who sometimes signified his first name with the initial J, having been christened James, before passing the name on to me, which was that of his grandfather, and also his father, a journalist who migrated here from Glasgow and married the daughter of Senator Hugh De Largie.

In the family photograph above , he has been the first full-time editor of *Walkabout* magazine for around 5 years. Prior to that, he worked on the *Geelong Advertiser*, then 1951-56 at *The Age*, where he took over Bruce Grant's film review column.



BRIAN MCARDLE (1956) PRESS OFFICE, LONDON

Then in 1956 took the family to London and worked for Radio Australia and in Fleet Street...



BRIAN'S EARLIEST FILM ROLL

In 1957 to augment his funds for returning to Australia he wrote a detective novel *Flashpoint for Treason* under the pseudonym Desmond Reid for the Sexton Blake crime fiction Library, boasting that it was he who “put the sex into Sexton Blake.”



FLASHPOINT FOR TREASON – PULP NOVELLA BY ‘DESMOND REID’ (BRIAN MCARDLE)
FRONT COVER. CAPTION: ‘A MURDER IN SYDNEY WAS THE STARTING POINT TO A WILD
CHASE’. PUBLISHED BY SEXTON BLAKE LIBRARY, NO. 379. 1957

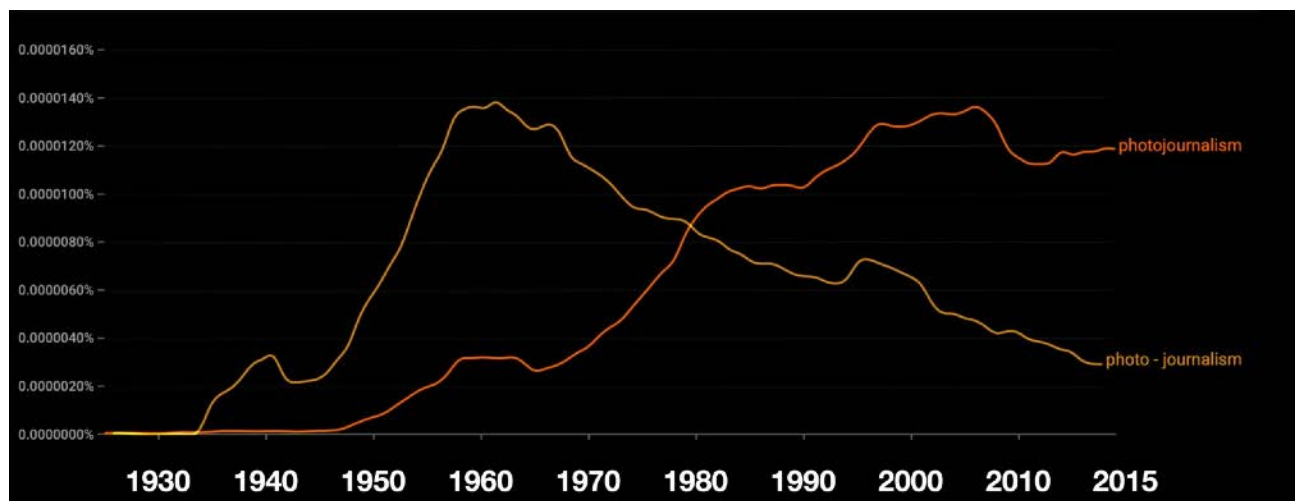
Its 'wild chase' starts in Sydney, crosses the border into Victoria, romps through Bendigo and down the Calder highway into Melbourne. He was a stickler for correct grammar — his *Fowler's English Usage* was much thumbed — and he firmly believed an editor or writer could only do the job well by reading as much of trashy literature as of the classy, and in this paperback he profitably adapts.

The rest of the family, whom he'd left behind, likewise chased him back home in 1958 by which time, completely self-taught in photography, he had set up as a "photo-journalist" moonlighting on his job at Radio Australia in Melbourne. He started with the Nikon S rangefinders before upgrading to the newly released reflex model F and was ever a champion of the 35mm format.



He formed a business partnership with wife Marie in July 1960, selling pictures of factories, markets, farms and town and scenic views to the Australian National Travel Association, government departments of Trade and Immigration, *The Bulletin* and others. Seven of his pictures from this period are in the National Archives.

The term 'photo-journalist' came into general use surprisingly late, even though magazines, beginning with the German and French publications, were innovating illustration-centric layouts in the 1920s.



INTERNATIONAL USAGE OF TERMS "PHOTO-JOURNALISM" AND "PHOTOJOURNALISM" (GOOGLE NGRAM)

According to **Kathryn Evans'** 2001 research it was not in general use in Australia until the 1960s (Evans, K. 2001, 'Still: A Cultural History of Press Photography in Australia', PhD thesis, University of Technology, Sydney: p.27).

When Brian's freelance photography first appeared in an illustrated article in *Walkabout* on Melbourne's shopping arcades in June 1960, he was credited as a 'photographer-journalist' by then editor **Graham Tucker**. Did Brian's photojournalism secure him his editorship of *Walkabout* magazine, his application eased via the many contacts he had made during his years in the press? He became the magazine's first full-time editor.

If you haven't heard of it, I'm afraid you won't find *Walkabout* mentioned in **Fay Anderson's** *Shooting the picture : press photography in Australia* of 2016, though she gives it brief mention as combining "cultural, geographic and scientific content with travel literature" in her earlier paper

"Chasing the Pictures: Press and Magazine Photography" (*Media International Australia*, 2/2014 p.47-55).

The most authoritative text on *Walkabout* to date is *Travelling Home*, *Walkabout Magazine and Mid-Twentieth-Century Australia* appeared in 2016, jointly authored by **Mitchell Rolls** and **Anna Johnston**, of the Universities of Queensland and Tasmania, and it followed Rolls' 2013 paper "Flora, Fauna and Concrete: Nature and Development in *Walkabout Magazine* (Australia: 1934-1978)," in the *Journal of Australian Studies*. Johnston is prolific in her publications and her research emphasis is on writing by which she classifies the magazine as 'middlebrow.' Previously Rolls in 2009 produced 'Picture Imperfect: Re-reading Imagery of Aborigines in *Walkabout*,' in which he confirms that;

"...in comparison with National Geographic only a small number of scholars have considered *Walkabout*. Their focus is usually on the magazine's representations of specific subjects of interest, or its role in the history of Australian tourism,"

and he contends in regard to a central interest, *Walkabout's* depiction of Aborigines, that most, including even Aboriginal academic **Lynette Russell**, unquestioningly apply in their interpretations the cultural studies theory of **Catherine Lutz** and **Jane Collins** in their 1993 *Reading National Geographic* which concludes that the latter is complicit in supporting United States foreign policy and is a vehicle for capitalist and imperialist ideology. Hence the cover image selected for *Travelling Home*, which is from **Michael Cook's** freshly minted *Majority Rule* series of 2014 which supports Rolls and Johnston's position that;

"It is possible that *Walkabout's* readers too, amongst whom were Aborigines, were reading the photographs in disruptive ways. Confronted by imagery attesting to the continued presence of Aborigines and their humanity — a humanity eliciting both difference and sameness — *Walkabout's* readership had ample reason to see beyond the stereotypical motifs privileged by the critics [who] have not allowed for nuance [nor] countenanced the capacity for reader interpretation. Nor have they countenanced Aboriginal interests in photographs and photography. The possibility of Aboriginal agency in any of *Walkabout's* imagery is refused. These failures and refusals suggest a will to find a politics of representation, not a will to find and understand what range of views penetrated *Walkabout's* audience, or the audience's responses to those views."

News Section C

Pix
48 PAGES
exciting
PICTURES!

New, vivid, arresting, the modern form of **pictorial journalism** is coming to New South Wales.

In PIX, first number of which will be published next Wednesday, Australia will see 48 pages of stories entirely in pictures.

The subjects, the manner of presentation, in brilliant gravure, are beyond the scope of any ordinary newspaper. The reader is gripped by strange, sensational, alluring aspects of modern life. He sees the world through new eyes.

Every PIX picture tells a story, and every PIX story is told in pictures.

PIX will be published next Wednesday and thence every week.

Place your order with your newsagent now. You can't afford to miss the new vogue in pungent **photo-journalism..**

**TRIBUTE TO
POET BURNS
BY HITLER**

"A well-known native poet of Scotland who influenced many great lead-

PIX MAGAZINE PROMOTES 'PICTORIAL JOURNALISM' AND 'PHOTO-JOURNALISM' IN 1938

TRAVELLING HOME, *WALKABOUT* MAGAZINE AND MID-TWENTIETH- CENTURY AUSTRALIA



Mitchell Rolls and Anna Johnston



MITCHELL ROLLS; ANNA JOHNSTON (2016) *TRAVELLING HOME, WALKABOUT MAGAZINE AND MID-TWENTIETH-CENTURY AUSTRALIA*, LONDON, UK ; NEW YORK, NY, USA : ANTHEM PRESS, AN IMPRINT OF WIMBLEDON PUBLISHING COMPANY.

Consideration of the audience for photography, then, is vital since we are all photographers and all visually literate and alert to the way it positions us, for a fragment of time within a frame of reality, and we are all suspicious of its capacity to be manipulated, and to manipulate us. Even in the simpler times of the 1960s it was unwise to take one's audience for granted, and ever more so now. As Lutz and Collins noted in 2003 of *National Geographic* survey results; 53% of its subscribers (let alone more casual readers) only look at the pictures and read only the captions.

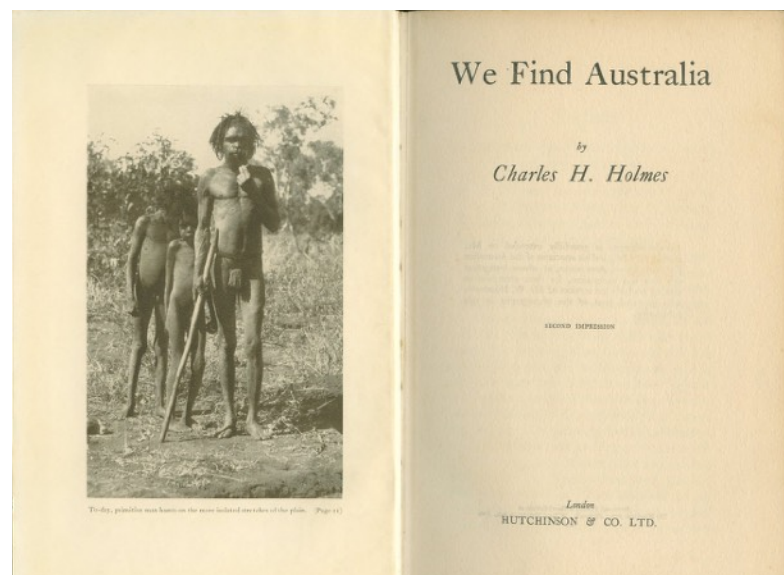
What was the audience for *Walkabout* at the time he took its reins? Rolls and Johnston in *Travelling home* dismiss the 1960s as "The Final Years", a period to which a sole short chapter is devoted;

"The post-war period saw an increase of articles on the arts – music, opera, ballet, for example – and even an article by the writer and journalist Nan Hutton on shopping, in an attempt to appeal to a wider urban readership, but these were more incidental inclusions than indicative of a sustained change of emphasis. For a brief period this broadening of subject matter might have been a factor in the increase in circulation in the early to mid-1960s, but the rationale behind it was insufficiently developed or coherent in respect to thematic content to sustain any significant increase in readership for long."

In fact the increase in sales was considerable, at 65,000 copies it was 66% more than the 1958 figure of 30,000, sustained at nearly 50,000 until Brian's last editions in 1968. Data on 'circulation' as such is not recorded so the 'readership' was broader still, and commentators repeat Johnston's observation that *Walkabout* "was the kind of magazine people read in train station waiting rooms, at the doctor's surgery, or when they visited a government office. People—ordinary readers and specialists—remember it very fondly as part of their childhood or their family or school library."

It is only by reading between the lines that it becomes clear that the task facing my father was to transform the magazine from its geographical and scientific specialisation into a publication with broader appeal; a radical change of direction had in fact been forced upon it because of the demise in 1961 of the Australian Geographical Society, for which since 1945, *Walkabout* had been the research journal, alongside *Emu* for the ornithologists for example, and simultaneously catering to cultural and tourism networks.

Further, the first editor, until 1957 was **Charles Holmes** a Fellow of the Royal Geographical Society in London (RGS), advocate for the emerging discipline of modern geography as a stimulus in nation building and author of *We Find Australia*. **Paul Magagnoli** notes his influence on securing "contributions of geologists, agricultural experts, natural scientists, and anthropologists with university appointments featured in the magazine." However, the readership was not interested in dry scientific content and contributing scientists had to tailor their copy, removing Latin names and tempering jargon for a 'middlebrow' audience that they had inherited from the first ten years of the publication.



CHARLES H HOLMES (1933) *WE FIND AUSTRALIA*, LONDON: HUTCHINSON

A survey in 1956 specifically of AGS readers of the magazine showed 93% favoured continuing to read natural history in 'popular form' but brought their criticism of the overemphasis on the inland and outback, causing the magazine to promise more articles on environs in which readers lived. Readers also called for colour photography; a request initially refused on the grounds of cost,

though colour covers were announced in December 1958. In the same September issue alongside the analysis of the survey was a callout for photographs “featuring all aspects of Australia and particularly the out-of-doors” with five guineas being paid for cover illustrations. Five guineas equates to a \$650 payment now; not quite up to that expected by professional photographers.

A ‘boomerang-style’ masthead banner was adopted in January 1959. **Mimmo Cozzolino** notes it is hand-lettered, and is possibly by typographer **John Ashenhurst**, not an existing font.

Walkabout

The magazine had moved its Melbourne bureau from the Railway Building, Flinders Street, Melbourne to the newly-constructed modernist Coates Building at 18 Collins Street in the ‘Paris end’, in October 1959. The relocation from a fusty 19th-century railway station to offices behind a curtain glass facade reflecting the most chic quarter of the city represented a modernist change of outlook as much in ethos as optical.

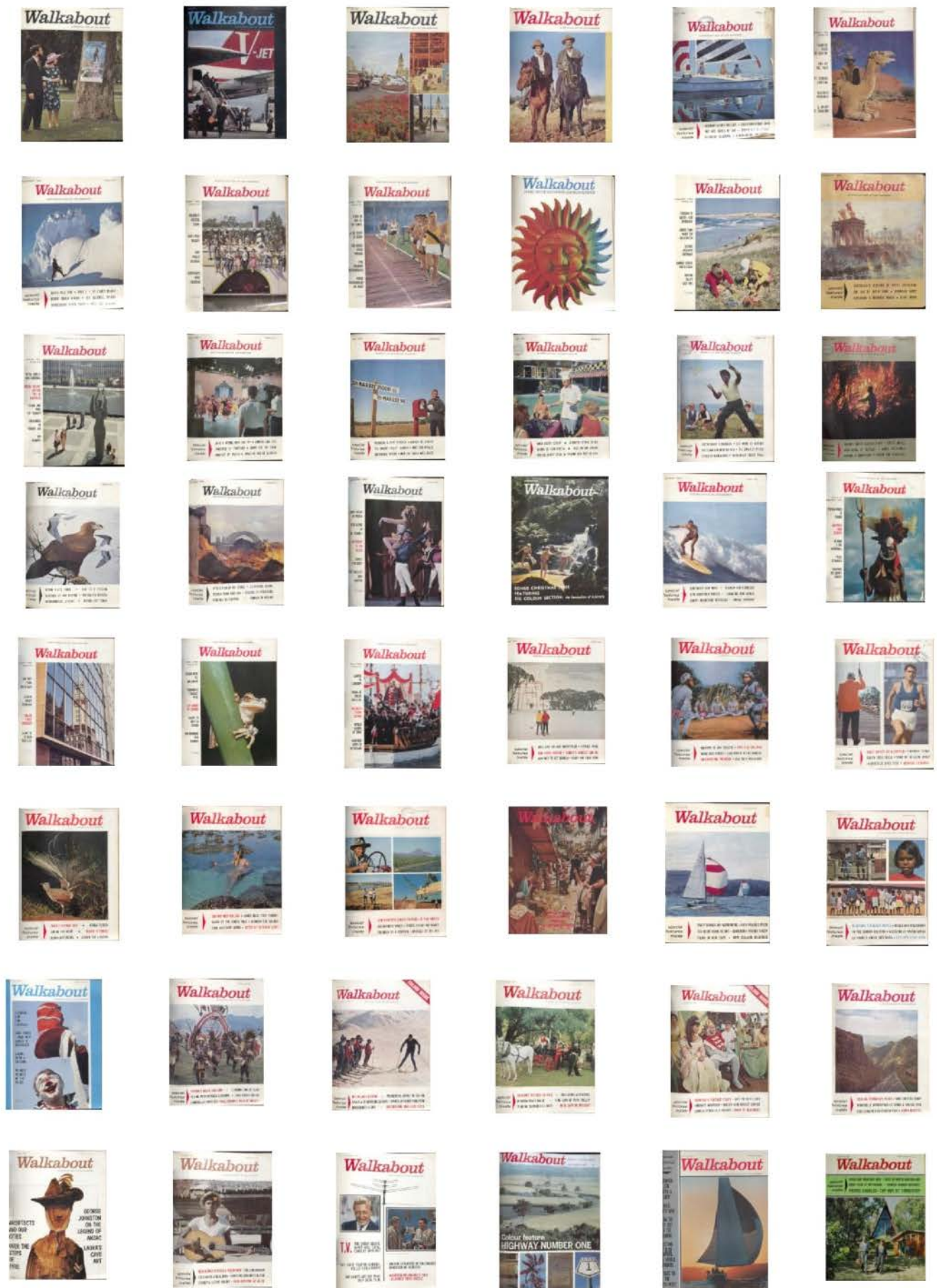
Hired as the first full-time editor in which capacity his name first appears in the April 1961 issue, Brian knew he had to understand his audience and understood the primary importance of quality photography from the many letters praising its pictures that filled the ‘Mail Bag’ page. In a copy of his signed typewritten ‘Dear Reader’ letter reproduced full page in October 1961, he promised that “Pictorially, *WALKABOUT* will excel itself this Christmas by including a 24-page colour edition of ‘The Australian Scene’”, which alone makes it an ideal gift...”

He had the magazine conduct a survey in November 1961 (thus excluding the AGS members who received free copies). It revealed that they visited remote regions only in very small numbers, with the magazine providing their vicarious experience of it, while 62% traveled ‘a little’ and mostly to New South Wales (including the ACT), Victoria, South Australia and Queensland. The masthead was changed for the November 1961 edition which displays *Walkabout* in a more solid and sophisticated Clarendon slab serif typeface.

Rolls’ perception of a rejection of imagery of ‘the bush’ and of First Nations peoples in favour of ‘urban’ subjects are belied by the covers dating 1961 and onward



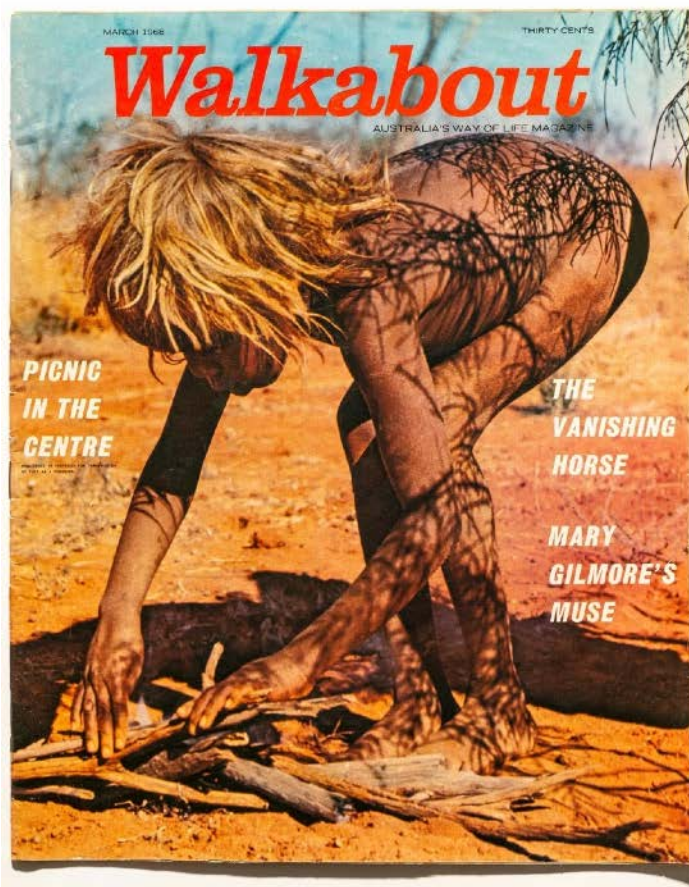
WOLFGANG SIEVERS (1959) COATES BUILDING, 18 COLLINS ST., MELBOURNE



COVERS OF WALKABOUT, 1961 ONWARD

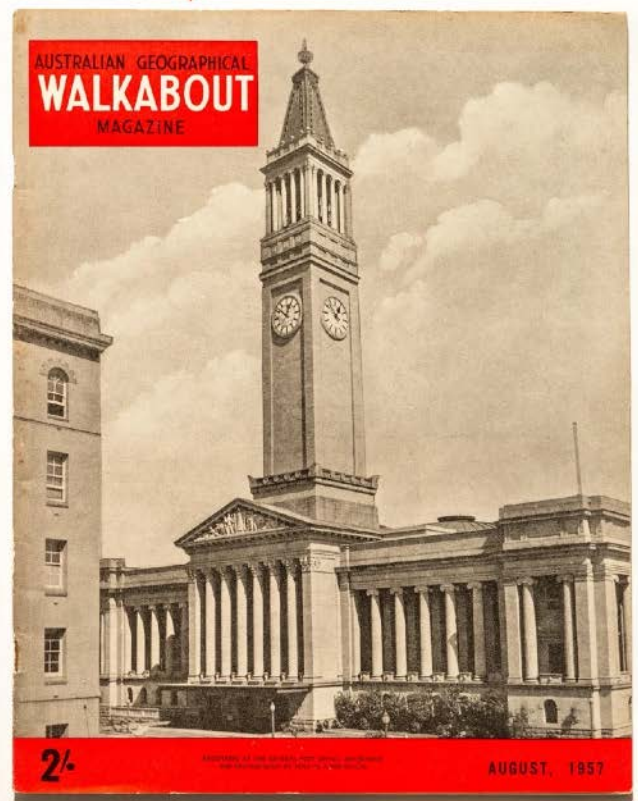
Many of the above covers are Brian's own, and as colleague Peter Fenton noted "Many times I have seen him go out and take superb shots to illustrate an article whose contributor hadn't been able to supply pictures," but most often he sought talent from amongst the country's most celebrated photographers, among them being; [David Beal](#), [Jeff and Mare Carter](#), [Beverley Clifford](#), [Gordon De Lisle](#), [Max Dupain](#), [Claudy and Harry Frauca](#), [John Garrett](#), [Heather George](#), [Helmut Gritscher](#), [Laurence Le Guay](#), [Robert McFarlane](#), [Ern McQuillan](#), [Harry Mercer](#), [David Moore](#), [Lance Nelson](#), [Graham Pizzey](#), [Axel Poignant](#), [Wolfgang Sievers](#), and [Richard Woldendorp](#).

He was in good company. In order to understand the new direction that *Walkabout* was taking requires contextualising the magazine in the 1960s. With the 15-year association with AGS gone with that organisation's demise, and with it emphasis on the sciences of geography, biology, botany and anthropology, it returned to its *original* purpose with the task of attracting tourists to and within the country. The masthead "Australian Geographical Magazine" was replaced with all-caps "AUSTRALIA'S WAY OF LIFE MAGAZINE" beneath the new Clarendon banner, also likely hand-drawn by Ashenhurst. ANTA was a non-government organisation of the tourist industry. It did not fund *Walkabout*; instead sales of the magazine funded ANTA and its many activities.



◀ 33.2cm x 26cm

30.5cm x 24cm ▼



THE 1960S MAGAZINE INCREASED IN SIZE BUT RETAINED THE SAME PROPORTIONAL RATIO

If I may take Rolls' and Johnston's words, quoted above, to task here; so far from being "incidental inclusions," these changes and the "broadening of subject matter" were "a change of emphasis," that was indeed "sustained" and were actually a return to original purpose — *the promotion of tourism* — that it had served in its first 11 years, then in more than 15 of its last; they being a quarter of its existence, not "a brief period." That demonstrably was "a factor in the increase in circulation". The rationale behind it was *not* "insufficiently," but *highly*, developed, honed by listening, through reader surveys of 1956 and 1961, and responding to readers' letters to produce content that was "coherent."

DECEMBER 1962

SPECIAL ANNUAL ISSUE

FOUR AND SIXPENCE

Walkabout

24 PAGE COLOUR SECTION 'FOUR SEASONS IN AUSTRALIA'



WALKABOUT COVER : "TO SYMBOLISE THE FOUR SEASONS ON [THE DECEMBER 1962] COVER, DESIGNER FRANK EIDLITZ (U.S.P.- BENSON) USED A MODEL OF THE SUN SCULPTURED IN PLASTER BY PAT FORSTER, LIGHTED BY WARM AND COOL COLOURED SPOTLIGHTS."

I contend that what made the magazine so popular in the 1960s, as evidenced by the substantially increased numbers of subscribers, was largely down to expertly crafted, bold, colourful and informative photographic imagery. Its impact was enhanced by the expanded format and clean image-centric layouts and design elements over which some trouble was expended.

Photography was always a priority; at ANTA's 16th meeting in May 1934, a motion proposing that it publish a travel magazine was passed, and employment of a staff photographer approved, to provide, "quality ... arresting pictures." Subsequently Roy Dunstan, a Victorian Railways employee, was appointed and his work was augmented by others commissioned by the magazine.

WALKABOUT, March 1st, 1935

51

OUR CAMERAMAN'S WALKABOUT . . .

*(Right) Introducing Roy Dunstan, "Walkabout's"
Cameraman, who is responsible for most of the
Australian photographs appearing in this journal.*

*(Below) A deer snapped by him in the Grampians,
Victoria.*



82.9.4

By the following year, Beal was freelancing and working as a stringer for *The Sydney Morning Herald*, and produced this extended picture story for the November issue. Photographing during rehearsals enabled him to make wry observations of the elision of fantasy and reality as dancers strike elegant poses while stage-hands lump props in the background. Beal went on to



Nina Laurent (above) has joined an important part in touring ballet in Australia, after a long period. She is now Executive Director of the Victoria Ballet Guild.



Dame Ninette de Valois, who has joined the Melbourne Ballet, is shown in a photograph of the Victoria Ballet Guild.

AUSTRALIAN BALLET Continued
Among the male dancers, the company was not so fortunate. Its only acknowledged premier dancer from the old company was Gertie Welch, whose 25th birthday was celebrated by the company because of a leg injury.
Among the guest artists were Erik Bruhn of the Danish Royal Ballet, one of the great male dancers of the period, the widely recognized Santa Anna, Robert Fomel of the Paris Opera, Cui Silling from the Swedish Royal Ballet, Aljean van der Vliet, the famous mime who first came to Australia with Pavlova. Two Russians from Novosibirsk made a brief appearance, and showed audiences the current Soviet style, one was trained in Moscow and the other in Leningrad. These were not all. They were needed to strengthen the company only on the male side, their chief role was to give experience and stimulus to the younger dancers, and of course, to attract audiences.
Funds were not unlimited, and the company expected to have to draw on its treasury from the Trust — as, indeed, it did rather too heavily for comfort. To reduce this semi-official patronage which is backed by the Federal Treasury, an ingenious and most promising system of donations and sponsorship was introduced for the first time in Australia theatrical history, aimed at big business.
This is by no means the first time commerce has acted as "angel" to the arts in Australia, but it is the first time its patronage has been sought in an open and organized way. Donors were invited to undertake the production costs of one complete ballet, which might amount to several thousand pounds if it required redressing. Sponsors underwrote one night's performance and received large blocks of seats and an invitation to champagne with the cast backstage after the performance.
To the business firms the pay-off lay in prestige advertising to the Australian Ballet. It meant more than a little extra money. Hundreds of clerical workers (and, more importantly, their wives) came to see ballet for the first time, and to experience the heady smell of grapefruit after the curtain. In Sydney, trade unions joined in the scheme and spread the word. High school exercises but a lovely, Australian kind of exercise, that the men who danced were as athletic as runners or swimmers, and that ballet was an art which could be broadly enjoyed even without specialist knowledge.
The donors helped to dress, or to dress, the repertoire, and much of the donor for the old ballet came from J. C. Williamson's store,

which owns the costumes and sets of the troupe company. Music was a recurrent problem because of the high cost of musicians and the shortage of skilled players in some sections outside the A.B.C.'s permanent orchestra. Noel Smith built up a nucleus of experienced instrumentalists, and reinforced them locally as the company travelled. Conducting for the ballet requires an exact knowledge of tempo so that the dancers will not be rushed into error or left balanced on one point. A reliable baton from the orchestra pit is the beginning of confidence on the stage.
The opening tour ended in Brisbane, more than seven months after the first performance in Sydney, then the company went to New Zealand, in the footsteps of Bolshinsky. This tour was successful, and it is likely to be repeated at the expense of the Australian taxpayer. The company then moved into two groups to bring ballet to the country centres of eastern Australia, where a third joined the Trust's opera company to dance operaballet. Dancing with the company has become a full-time occupation with three weeks' holiday a year.
Only commercial ballet companies can work on the stop-go principle. To build a company of dancers with an artistic purpose, to develop the performers and the repertoire, to gather an audience and the promise of continuity, requires long-range planning, efficient teaching, and financial assurance: that the company will not be broken up when public taste shifts. Ballet rewards from mistakes or misadventure in singleness. Bolshinsky's company was based on a solid teaching school, but it was often disbanded and lost many of its best dancers. In Russia, ballet companies do not need to bother about expense; they play to packed houses and cheerfully lose millions of rubles.
In Britain, the Royal Opera House, Covent Garden, costs the Treasury about £100,000 a year and is considered a success.
Ballet is not as easy in opera, commercially. It can still sometimes make money, but if we want a national company which will be as good as we can possibly make it, we must be prepared to subsidize it until we have found out whether the popularity of the art in this country was only due to its novelty, or whether it can live here and become part of our national culture. That is what the Australian Ballet is testing.
In its first season it achieved a finely trained ensemble under the watchful eye of Miss Van Praagh and her ballet master, Ray Powell, from the Royal Ballet. Its dancing was always enthusiastic, but disciplined. Its full-length

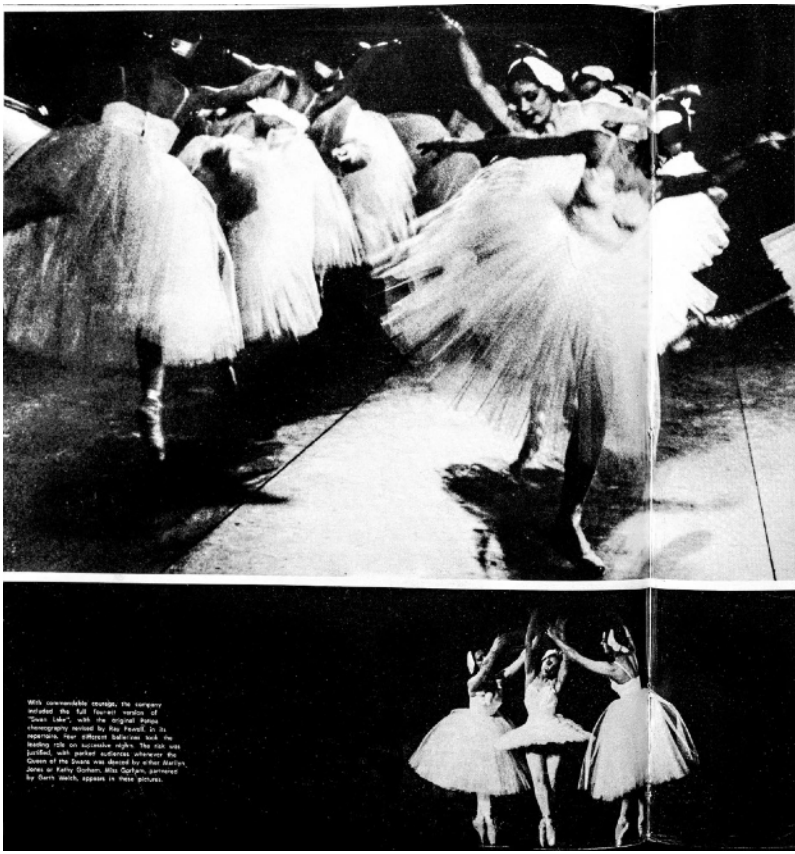


The Australian Scene

We take readers this month on a novel excursion backstage during the first season of the Australian Ballet Company, which wrote a new chapter in the history of our theatre. The pictures, by Sydney photo-journalist David Beal, are a good indication that gradually Australian photography is maturing to the "new wave" of pictorial realism.

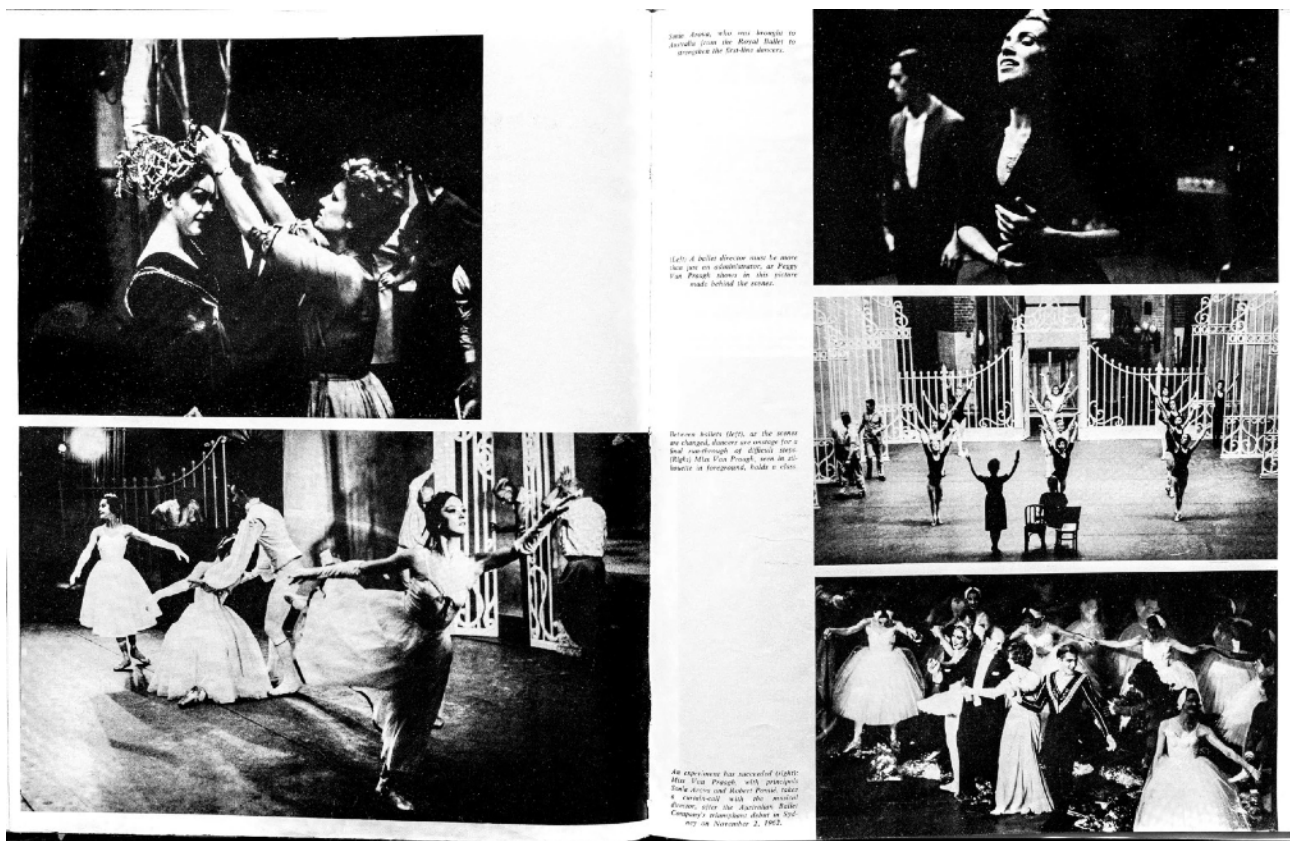


Like every other successful ballet, the Australian company draws last hours to stretch up exhausted feet with only minimal comment to relaxation. These pictures were made during the company's first season in Sydney.



With considerable exception, the company retained the full-length version of "Swan Lake" with the original Pavlova choreography revised by Ray Powell. In its repertoire, the company has been the leading role in Australian night. The risk was justified, with packed audiences attending the Queen of the South was shared by other ballets, such as "The Sleeping Beauty" and "The Nutcracker".





photograph in New Guinea for *TIME*, then in Europe for *LIFE*, *Paris Match*, and *The Sunday Times* before joining the Black Star agency.



1960S AUSTRALIAN PICTORIAL MAGAZINES

Beal's work featured also in *The Bulletin*, *Pix*, *TV Week*, and *Woman's Day* among the magazines that were *Walkabout's* Australian competitors during the 1960s:

Pix first appeared in 1938 and merged with *People* in 1962, offering scandal, human-interest stories, politics and entertainment and published by Associated Newspapers Limited in Sydney, Australia.;

Australian Women's Weekly, founded in 1933, is still in production as a monthly magazine and remains one of Australia's highest selling magazine;

The Australasian Post (1864–2002), the longest running weekly picture magazine in Australia; *Man* magazine was a slightly risqué men's magazine (1936–74);

New Idea – named in 1928 from a magazine started in 1902. Acquired by Murdoch post WW2.

The Bulletin – a literary publication until 1961, when it was bought by Australian Consolidated Press (ACP), merged with the *Observer* (another ACP publication), and shifted to a news magazine format with **Donald Horne** appointed as chief editor who quickly removed "Australia

The Australians

A close-up portrait of a man wearing a wide-brimmed hat, looking directly at the camera with a serious expression. The image is framed by a white border.

A black and white photograph of a man and a woman in a kitchen. The woman is standing and looking at something on the wall, while the man is kneeling and working on a camera.

While shooting in Melbourne, Goodman bunked at our place. We heard him in the early hours whistling loudly (no one whistled at our place) and over breakfast told us he'd been testing his new Nikons under the shower.

[illegible]

STORY AND PICTURES BY HENRY STRASBURG

MAKING THE AUSTRALIANS
continued

Parker radio telescope in its bush setting appealed to Goodman's sense of artistry and he spent many hours exploring its shape in the changing light. He secured one of his most telling shots from the centre of the "big dish" (below).



Many major firms sponsoring the ambitious project

cially caught and held his imagination was Australia. On his first visit there, he had been under the wing of the Australian National Travel Association and given access to its information library and its many contacts. Goodman spent his first weeks reading all he could about the continent he was to cover. WALKABOUT's back issues were constantly thumbed. They sparked questions, and the answers took Goodman by plane, helicopter and car to discover physical fascination in Australia's strange landscapes and friendly, unpretentious people. His complete of Australia, *National Geographic* coverage of Australia, Robert Goodman had decided where his future lay. A vision splended had been vouchsafed to him, and he wanted to share it with the world.

He had reached the top rank of his profession when he arrived in Australia, last year, to launch his present project. But Goodman is more than an accomplished photojournalist. He is also a remarkably good salesman.

There may be elements of the artist both in the good story-teller and in the good salesman. But it's as rare to find a good artist who is also his own successful agent, as to find an accomplished photojournalist who is also a good salesman. Robert Goodman is the exception. He combines an aggressive turn of temperament with a flair for taking calculated risks.

Putting this unusual combination of qualities to good use, Goodman has pulled off Australia the plum photographic assignment of the decade. He has persuaded 12 of Australia's largest companies to back a project for a prestige book of pictures and text depicting Australia and its people. He had worked it out in detail with his New York lawyers and was prepared to stake everything on its success. It meant giving up his job with the

The project is not a one-man show, although

Goodman will exercise overall guidance. Three well-known specialists will help him. Geoffrey Johnston, the internationally-known Australian author, whose recent novel, *My Brother Jack*, is a runaway best-seller, has agreed to write text and captions. Johnston feels a deep personal involvement with the theme, and will bring to the book his literary weight. Since the text must weave a close pattern with the pictures, which are by the photographer Brian

Rigby Limited, of Adelaide, are the Australian publishers, McGraw Hill for the Americas and Paul Hamlyn for England. The dif-

cut job of printing such a book as this has been entrusted to The Griffin Press of Adelaide. The book will have 288 pages, 80 pages in six-colour offset, and 96 pages of black-and-white illustrations. Forty thousand copies will be printed for the first edition. A second edition in European languages and a third in non-European languages—Japanese, Indonesian, Thai, and so on—will follow.

The consortium of sponsors which Good-mart has persuaded to back the project comprises Alcoa of Australia, Amsett Transpore Industries, Associated Pulp and Paper Mills, B.H.P., the Commonwealth Banking Corporation, Felt and Textiles of Australia, IBM Australia, International Harvester Company of Australia, Mutual Life and Citizens Assurance Company, P. & O.-Orient Lines of Australia, Qantas, and H. C. Sleight Limited. Together, they are putting up £35,600 in the hope that *The Australians* can match the finest works on Europe and America. The Australian National Travel Association is co-ordinating and overseeing the entire scheme.

My first encounter with Goodman was a skilfully engineered business. We heard from New York that he was coming. He arrived, armed with advance copies of the September, 1963, issue of the *National Geographic* containing his first coverage of Australia, with text by Allan Villiers. During that interview he produced a magnificent collection of huge colour prints selected from that coverage. Silhouettes of spidery aboriginals perched on lumpy necks and brandishing thin spears against blue skies, swagmen and drovers, timber-fellers dwarfed by gigantic hardwoods, molten steel, burnt trees, billowing sails, factories, buildings and laboratories, jostled on my desk, somehow at odds with the air-conditioned stillness of

Goodman talked of angles and impressions, of shapes and of people, and of his vision of Australia. He indeed mesmerised me with colour and with enthusiasm for the familiar world around us, revealed through his eyes with singular beauty. The subsequent interview with our managing director was equally polished and confident. Later, our legal experts could find little to fault in his proposal. This was the pattern of his approach to a dozen major companies.

Robert Goodman, businessman, has now vanished from office meetings and company boardrooms. Robert Goodman, photojournalist, is travelling in a caravan somewhere in Australia, with his wife Barbara and their baby son David, in quest of story-telling pictures. In November, last year, I was able to join the Goodmans for three weeks on a journey through Queensland and New South Wales.

Bob works hard, with great intensity of concentration on any subject which captures his attention. He starts off cold, almost despondent. Gradually, as more and more of the subject registers, he quickens his pace, using several cameras, alternating between black-and-white film and colour, racing against time, against the changing light or the mood which may

varies at any instance.

He may spend six or three hours in one situation, taking pictures of a little old lady in her cottage, as he did in Hill End, N.S.W., the old gold-mining town. Or he may pursue his subject day and night, as we once did, following a mob of 6,000 sheep between Yeman and Tarnworth, camping overnight, sharing the drivers' billy-tea and damper. Other themes require even closer study, as did the Parkes radio telescope. We arrived there at noon one day, and left on the morning of the next, after

One stage of the Parkes coverage found the Australian perched precariously up one of the steeply rising hills above the telescope dish, but he was pulled down by a strong wind. He was racing around in his International Sport across the surrounding fields, from one position to another, telling the telescope engineers by two-way radio the exact position in which he wanted the dish for maximum effect in relation to the sun. He may have used a dozen or two of his rolls of film. He was not only capturing the right interplay of light and shape and feeling to make the difference between the merely good picture and the great one. Unlike the contemporary painter, the photographer, Bob says, works with a theme or subject which you already know, recognise, but tries to view it selectively in its newness.

Like the majority of photojournalists, Bob Goodman works exclusively in the 35-millimetre format. Ask him why and he'll reply in one word: flexibility. On the present assignment he's using six Nikon cameras, two of them motor-driven, and a glittering array of more than 20 Nikkor lenses. They run from the weinre fish-eye lens, which covers an astonishing 180-degree, to the far-ranging 500 mm. mirror-reflec-

Whereas a photographer of other years, like the great Frank Hurley, would consider an output of 300 pictures adequate coverage for a book, the present-day photojournalist explores his subject in depth, using his 35 mm cameras to click off scores of shots from every conceivable angle. This is how Robert Goodman is working. His favourite film is Kodachrome II, and he is also using negative material for colour as well as black-and-white.

His photography for *The Australians*, as he puts it, is "the distillation of every technique of photography and visual symbolism that I have learned in the past 10 years". He graduated from Ohio University in 1955, with a Bachelor of Fine Arts degree in photography. Then he freelanced for six years on assignments for *Life*, *Look* and almost every major magazine in and outside the U.S.A. In the last year of this period, he was almost continuously on assignment with the *National Geographic*, which he joined as permanent staff member in 1961.

Bob gives two reasons why his work for *The Australian* is more satisfying than any previous assignment. He said: "All picture magazine evolve their own particular successful way of using pictures and text. This style become

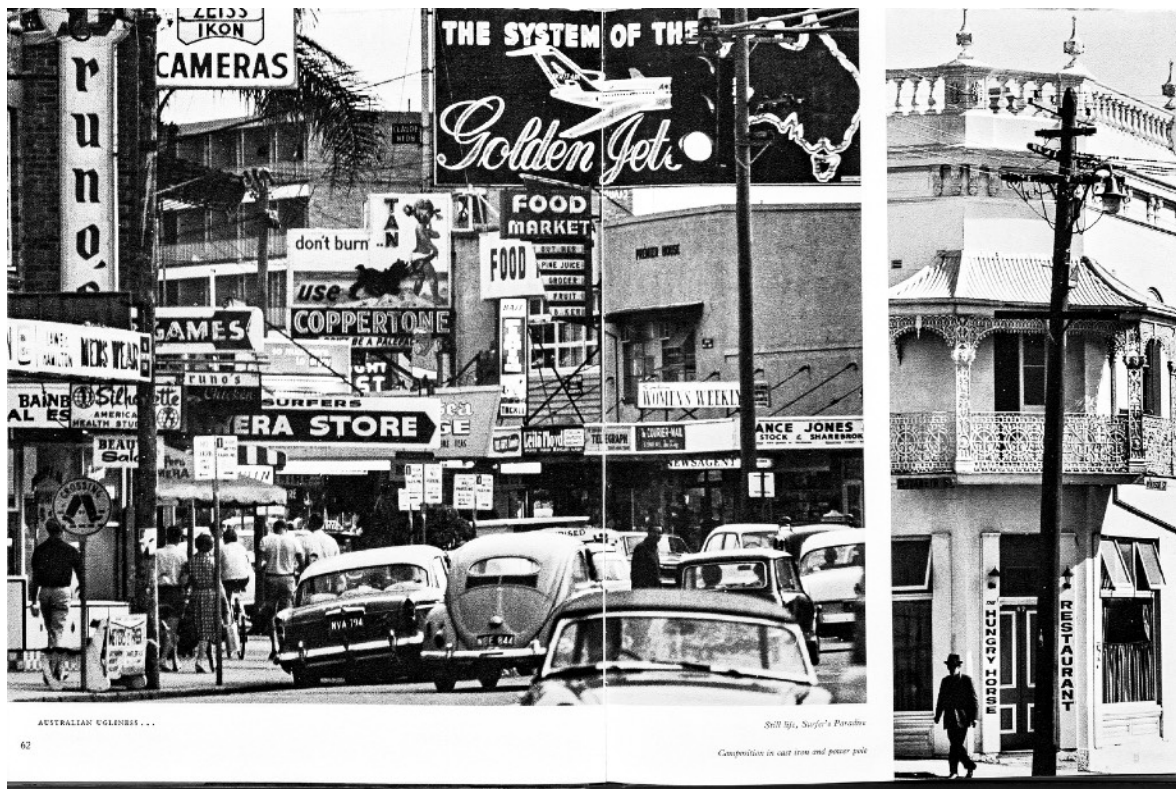
A successful photo-journalist must also be an adventurer, ready to put up with self-imposed discomforts in his search for the telling picture. This amusing series shows how Robert Gooden used an underwater camera in an attempt to capture the very essence of surfing.

CONTINUED OVERLEAF

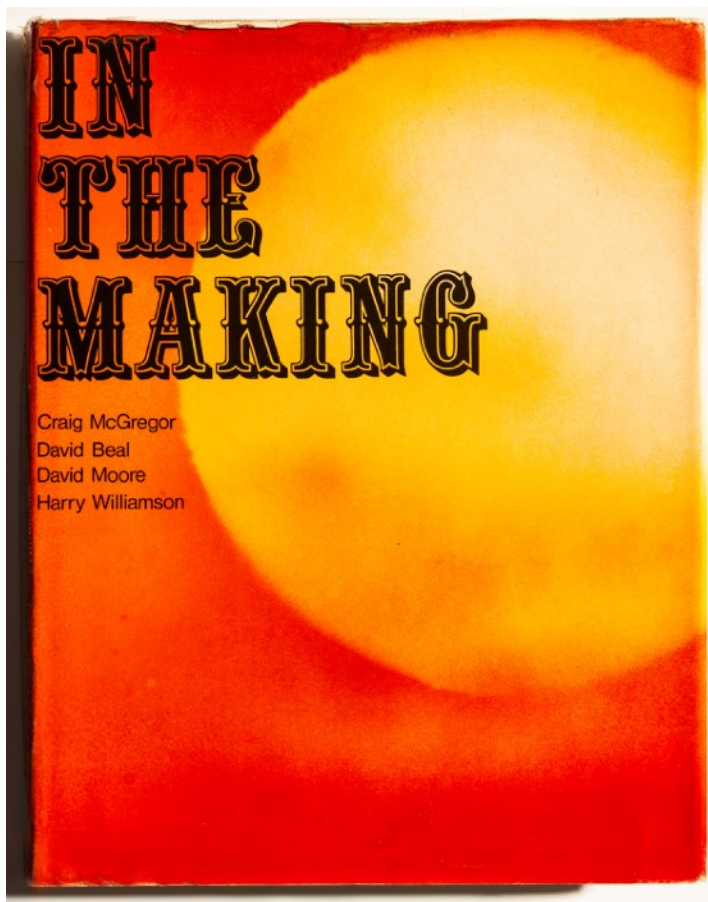
WALKABOUT SEPTEMBER 1964

35

HENRY STRASBURGER 'MAKING "THE AUSTRALIANS.'" WALKABOUT SEPTEMBER 1965



DAVID BEAL, DONALD HORNE (1967). *SOUTHERN EXPOSURE*. TRI-OCEAN.

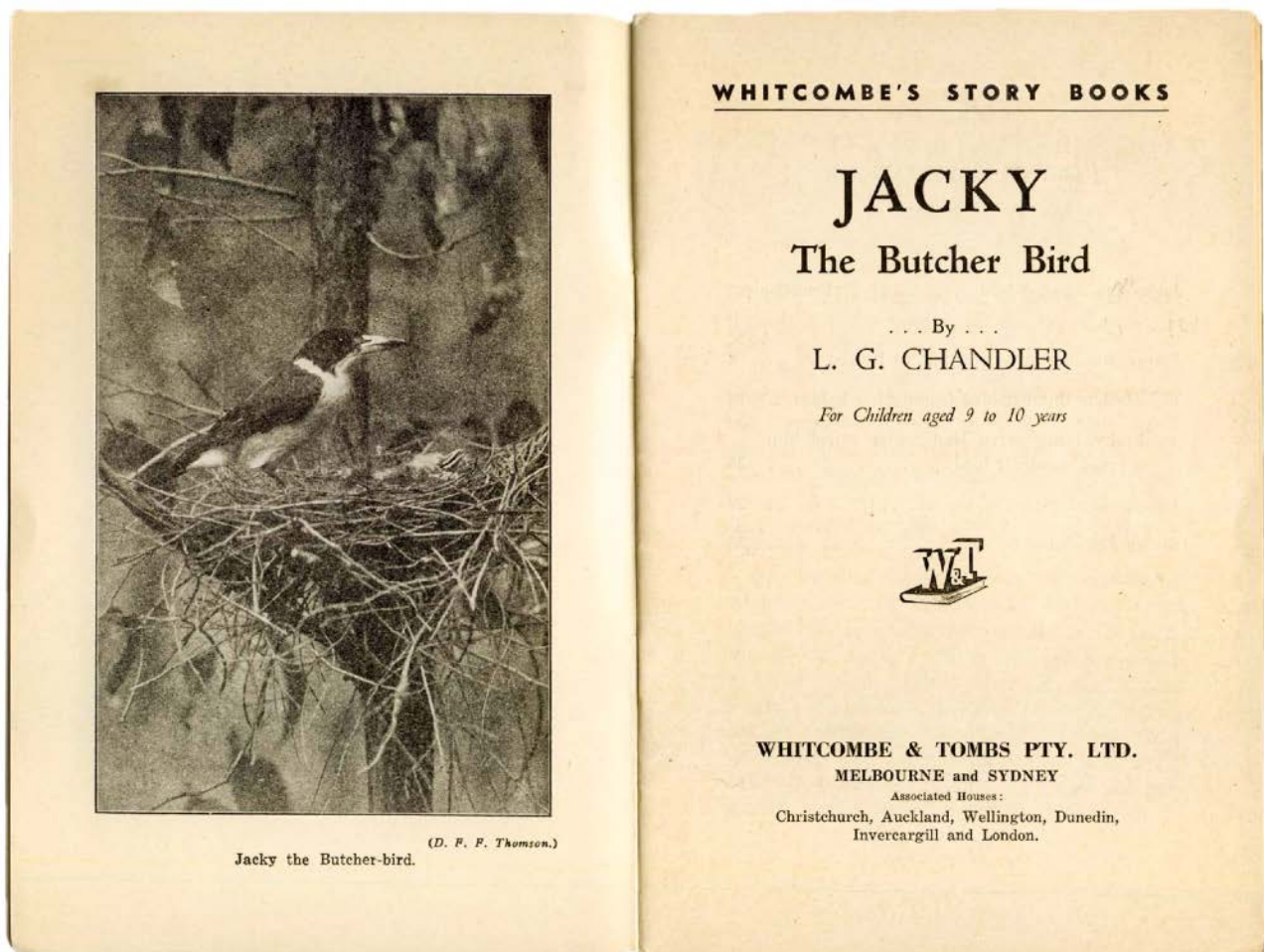


DAVID BEAL, DAVID MOORE, CRAIG MCGREGOR, HARRY WILLIAMSON (1969) *IN THE MAKING*, 259 PAGES, 34CM

With Donald Horne, also author of *The Lucky Country* (1964), Beal produced *Southern Exposure*, an idiosyncratically ironic Australian response to Goodman's flattery. Produced in monochrome and regrettably not to the high production standards of Adelaide publisher Rigby's printer Griffin Press, it amplifies Horne's acerbic social criticism, anti-monarchist and anti-British sentiments and his decrying of the treatment of indigenous Australians. Beal's spread here relays the message of Robyn Boyd's 1961 *The Australian Ugliness*, bludgeoning the reader with the barrel of his telephoto lens that squeezes into the frame the contending impacts of modernism; jet travel, popular magazines, gambling, car- and sun-worship, commodification of the young female body, fast food, urban clutter, and the commercialisation of amateur photography. Like the entire book, this picture is reproduced in monochrome, making the clutter of signs and texts clamour and compete more vehemently; "colour" writes Beal in a 'Photographer's Note' is a "veneer," black and white more "honest."

At the end of the decade Beal joined David Moore to produce *In The Making*, presenting Australian creatives in an eye-

popping, montage layout by the designer *The Australians* **Harry Williamson** and text by **Craig McGregor** whose *People, Politics and Pop* (1968) is an early Australian application of the subjective, immersive New Journalism. *In The Making* is an Aussie riposte to the 1965 British *Private View* by **Antony Armstrong-Jones** (Lord Snowdon), Bryan Robertson and John Russell, also published to the same format by Nelson in a bold but more conventional layout.



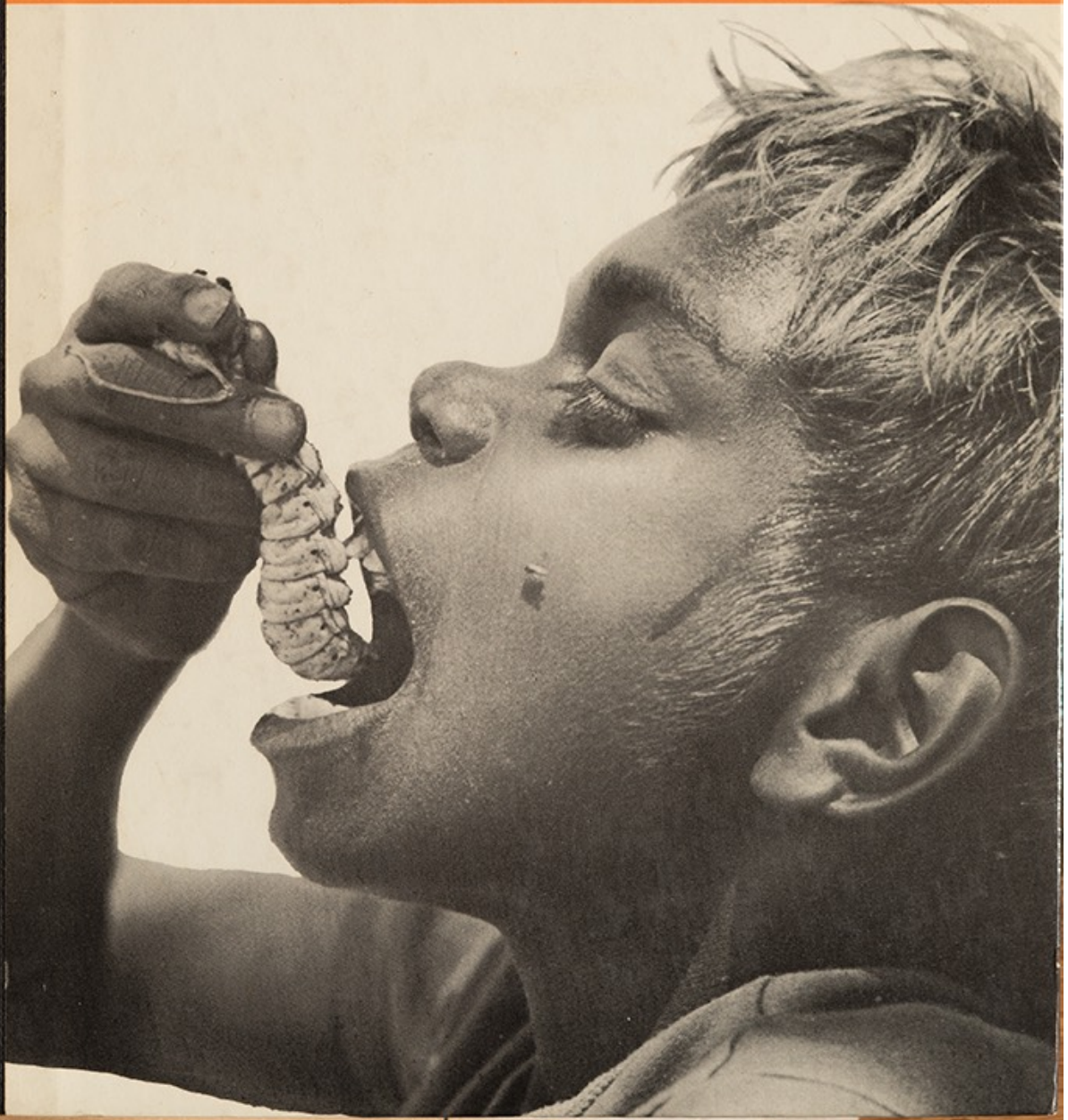
CHANDLER, L. G. (LES G.). JACKY : THE BUTCHER BIRD. WHITCOMBE & TOMBS, MELBOURNE

Children's literature illustrated with photography is a phenomenon that developed after the Second World War despite the convention that dictates that children respond best to simplicity. An Australian example though, dates earlier, from 1922; it is by **Les Chandler**, naturalist and ecologist contributor to *Walkabout*, who produced *Jacky the Butcher Bird* with his own photographs.

Having just produced his first children's book *Sir Charles and the lyrebird* illustrating a story by **Joyce Nicholson**, Brian traveled with **Stan Marks** to photograph around Alice Springs and the Centre for the Children Everywhere series, and after some research found **Graham**, a boy whose life spanned both traditional and modern lifestyles. All the illustrations for the book were shot in a few days around Friday, 28 October 1966 on 7 rolls of FP3 at 200 ASA (ISO) processed in ID11 1:1 for 8 minutes, according to his careful notes on the negative sleeves. They are now held, with his entire archive of 496 rolls of B&W (about 15,000 frames) and 2,235 colour transparencies, in the **State Library of Victoria** collection. The Library will make scans of them available online.

GRAHAM **is an Aboriginal Boy**

BRIAN McARDLE AND STAN MARKS



PHOTOGRAPHS; BRIAN MCARDLE, TEXT; STAN MARKS. (1968) *GRAHAM IS AN ABORIGINAL BOY*. LONDON : METHUEN, IN ASSOCIATION WITH HICKS SMITH. CHILDREN EVERYWHERE SERIES.



“Brian McArdle introduced me to some photographers who were doing photojournalistic work as it was known in those days”

BRIAN MCARDLE (1961) MIRKA MORA SHOW OPENING AT MUSEUM OF MODERN ART AUSTRALIA IN MELBOURNE 14 NOVEMBER – 5 DECEMBER, 1961

Richard Woldendorp in a 2011 interview with John Bannister in the Batty Library remembers Brian's assistance; “I had some connection in the eastern states with ... magazines, [with] Brian McArdle [who] introduced me to some photographers who were doing [...] photojournalistic work as it was known in those days [...] amateurs as well as professionals pursuing the sort of exhibition work that was popular overseas— [like] *The Family of Man*.”

He is talking about **Group M** and its series of shows between 1961-64 at Heidi owner John Reed's gallery the Museum of Modern Art Australia. Given the rarity of photography exhibitions in art galleries at the time, this marks the beginning in Australia of such acceptance. Brian exhibited with them alongside Le Guay, Dupain, Moore, Sievers and Strizic. Early photographs by Brian show Mirka Mora exhibiting there, and John Perceval and Laurence Hope deep in conversation.



BRIAN MCARDLE (1961) PERCEVAL AND LAURENCE AT MIRKA'S SHOW, MOMAA NOVEMBER 1961



BRIAN MCARDLE (APRIL 1963) AUSTRALIAN BALLET, *NUTCRACKER* FOR ABC TELEVISION



BRIAN MCARDLE (FEBRUARY 1963) QUEEN ELIZABETH AT MELBOURNE TOWN HALL



BRIAN MCARDLE (APRIL 1965) PASTOR DOUG NICHOLLS



BRIAN MCARDLE (MAY 1963) DAME MABEL BROOKES, WITH DEATH MASK OF NAPOLEON

...a world of social contacts...

Editorship opened a world of social contacts with writers and photographers primarily, but also artists, gallery directors, musicians, politicians and the vice-regal, scientists and indigenous leaders, amongst the many quotidian subjects of Brian's own photographs.

On Sunday, 28 May 1961, Georges and Mirka Mora, Albert Tucker, Laurence Hope joined Brian at home in Beaumaris for his birthday, during which he recorded this tableau performed by Mirka, who growing tired of the male banter, decided to liven things up by pretending to fall out of the window, and feigning desolation at the lack of rescuers. Brian, now a practiced photojournalist, and alive to the unfolding drama, anticipates its potential for visual narrative...



BRIAN MCARDLE (1961) ARTISTS ALBERT TUCKER, MIRKA MORA AND LAURENCE HOPE



Ominously Brian wrote in *The Age* 23 December 1952, on “Facts on Television in Australia” after interviewing Dr. Mildred Horton, eminent American educationist, who defended television, describing it as “one of the most exhilarating media of communication yet discovered [and] convinced that television will have a most terrific impact on our lives by bringing the world to our living-rooms.” She was responding to “dire forebodings regarding the effect of television on the Australian community.” The Postmaster-General (Mr. Anthony) told Brian that “people who will buy the sets and, provide the audiences have heard little of the new entertainment which has gripped the imagination of people In Britain and America.”

By 1970 a simple black-and-white television set might cost \$205, equivalent to a value of \$2,500 today and even to rent, in the mid-60s they cost the 2022 equivalent of \$15 p/w. Subscriptions to magazines were no doubt sacrificed to their purchase or hire. When on March 1st, 1975 colour television transmissions began in Australia buying a colour TV set you back around \$1000 – \$1300 in the 70s, which is equivalent to \$8250 – \$10,700 in today’s prices. The economics worked against magazines.

Walkabout (1934-1974) outlived America’s more famous *LIFE* magazine (1936-1972).

However Brian did not outlive his magazine. Photographing for “Graham” in Alice Springs may have revived painful memories of his war training there and in the Northern Territory before being wounded in New Guinea. His drinking increased and he departed ANTA under a cloud. His last transparencies date from 1968, and his last black and white roll was shot in St John of God where he was treated for his alcoholism.



BRIAN MCARDLE (1969) FROM LAST ROLL OF B&W FILM, SHOT AT ST JOHN OF GOD CLINIC

Nevertheless, he was recognised as “an outstanding editor” by his colleague Peter Fenton who praised his contribution to the modernisation of the magazine:

“he smoothed its painless transition from the statically geographic and predominantly rural ambit of early and mid-twentieth century towards the all-embracing modernity of the 'sixties.

With his sharp sense of magazine journalism he saw *Walkabout's* function as mirroring the background and impetus of a changing Australia that embraced both rural and urban life. But he never forgot or ignored *Walkabout's* 35-year tradition of concern for indigenous things—and people—and for authoritative fact [...]

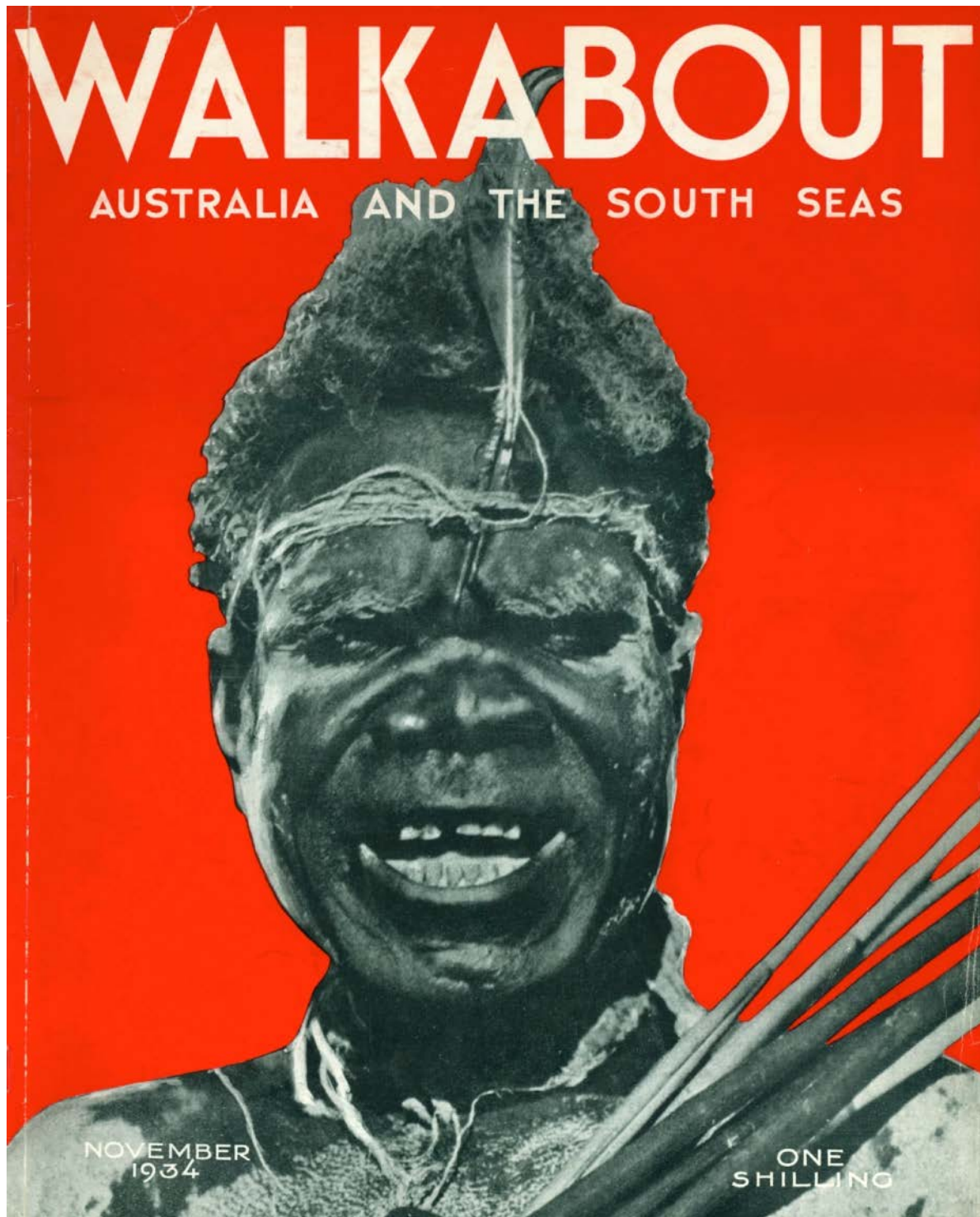
Brian knew a good story when he saw one, and rejoiced in a well-turned phrase; as a photo-journalist of considerable reputation, he had an expert eye for the sort of picture that has so often evoked discerning readers' praise.

A friendly soul, with a penetratingly dry sense of humour that, in later years, gentled, Brian would take more than ordinary pains to brief a contributor on how to improve a submitted story, without raising the writer's hackles; instead, sending him beaming away to have another go; and this, perhaps after a trying day of almost endless callers, showers of printers' galley proofs accompanied by urgent reminders of deadlines, and before taking home a regular bag of work to pore over. His homework was almost a measure of his dedication to *Walkabout*; he sat up all night doing the layout of the 1968 Christmas number—his last.”

Afterword

1967 was the year of the referendum in which on 27 May Australians voted to change the Constitution so that like all other Australians, Aboriginal and Torres Strait Islander peoples would be counted as part of the population and the Commonwealth would be able to make laws for them. A resounding 90.77 per cent said 'Yes' and every single state and territory had a majority for the 'Yes' vote.

The word 'walkabout,' loaded with a discredited perception of Australia's first civilisations; that they were feckless nomads, in the 1970s became not a term to celebrate, as *Walkabout* had when it set out in 1934 — in 1974, the magazine folded.



WALKABOUT, VOL 1, ISSUE 1, NOVEMBER 1934, COVER, 'HEAD OF AUSTRALIAN ABORIGINAL' PHOTO: E. O. HOPPÉ

The *Walkabout* Photographers, after the 1960s;

- **David Beal**, after producing a children's book series *I Want to Be...* with his wife Dawn, set up Audience Motivation in the 1970s
- In 1969 **Richard Woldendorp** returned to Indonesia and published *Indonesia* in 1972 and twenty subsequent books on land, industry and people, before in 1979 establishing the first picture agency in Western Australia; Photo Index.
- **David Moore** in the 1970s became an influential figure in advocating for the acceptance of photography as a legitimate art form, exhibiting his own work, and with **Wesley Stacey** was a founder of the Australian Centre for Photography in Sydney
- In 1971 **Mark Strizic** exhibited colourised montages in an exhibition with Stan Ostojka-Kotkowski, John Cato, Peter Medlen and John Wilkins in *Frontiers*, National Gallery of Victoria, subsequently producing photo-murals
- **Helmut Gritscher** returned to Europe in 1970 to produce illustrations there for ski stories
- In mid-2020 the German company Bauer Media, at a massive loss compared to the \$525 million initially paid, sold *Woman's Day*, *New Idea* and *Marie Claire* with other Australian magazines to a private investment firm, Mercury Capital due to falling advertising revenue.

Magazine photography now

- In a recent Creative Commons survey, 84% of respondents agreed that disinformation – deliberately misleading or biased information; manipulated narrative or facts; propaganda – is affecting quality and accessible journalism. (85% said the same of misinformation – false information that is spread, regardless of intent to mislead).
- 74% of photojournalists said they have personally encountered barriers to providing quality and accessible journalism.
- 56% said their audience has lost trust in all or most media due to misinformation/ disinformation campaigns.